

**THE SEA AS A SPACE OF SUBJECTION AND FREEDOM IN THE  
ROMANCE "VIVA O POVO BRASILEIRO"**

**O MAR COMO ESPAÇO DE SUJEIÇÃO E LIBERDADE NO ROMANCE  
"VIVA O POVO BRASILEIRO"**

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**Abstract:** The artisanal fishing carried out by the populations of Todos os Santos Bay is an activity besides being an economic activity, it is configured as an important element of socio-cultural aggregation. Since colonial times, the populations living on the banks of the BTS have served as a source of inspiration for the most diverse artists, especially the production of contemporary Bahian literature. This article, therefore, focuses on the modes of representation of the BTS space in which the practices of artisanal fishing are reflected, in order to reflect with the novel "Viva o povo brasileiro", the author uses discursive strategies to make visible the contributions of this population contingent to the formation of national identity. The study highlights, therefore, representation of fishing practices as a discursive strategy to fix the socio-cultural space of fishing, invalidated by other as consolidated and hegemonic discourses.

**KEYWORDS:** Spatial representation; Bahian literature; Artisanal fishing; Literary representation; Viva o povo brasileiro

**RESUMO:** A pesca artesanal realizada pelas populações da Baía de Todos os Santos é, além de ser atividade econômica, importante elemento de agregação sociocultural. Desde os tempos coloniais, as populações que vivem nas margens da BTS têm servido como fonte de inspiração para os mais diversos artistas, com destaque para a produção da literatura baiana contemporânea. Este artigo, pois, foca os modos de representação do espaço da BTS palmilhado pelas práticas da pesca artesanal de modo a refletir como, no romance *Viva o povo brasileiro*, o autor lança mão de estratégias discursivas para visibilizar as contribuições deste contingente populacional para a formação da identidade nacional. O estudo destaca, assim, representação das práticas pesqueiras como estratégia discursiva para fixar o espaço sociocultural da pesca, invisibilizado por outros tantos discursos consolidados como hegemônicos.

**PALAVRAS-CHAVE:** representação espacial; literatura baiana; pesca artesanal; representação literária, Viva o povo brasileiro

The present work reflects on how the literary procedures used by the writer João Ubaldo Ribeiro manipulate the marine space of the Baía de Todos os Santos and seeks to elucidate how literature can be a source of historical, social and economic data on the various fishing crafts practiced in the state. Once the analysis falls on the romanesc narrative, the article *The sea as a space of subjection and freedom in the romance Viva o povo brasileiro*,

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therefore, deals with representations of the marine space as spatiality delimited by means of cultural practices. It focuses on the construction of the literary fabric and the discursive strategies to mark the processes of maritime space territoriality developed as techniques of artisanal fishing. More precisely, it seeks to analyze and understand the ways in which the representations of the marine space, where artisanal fishing is developed in the Baía de Todos os Santos, constitute, in the narrative course of the novel *Viva o povo brasileiro*, in a way of inserting the method of ethnographic description in the romanesque structure. It is understood that, by using evidence of the maritime space through the description of traditional fishing practices, the author undertakes a political action to make fishermen and their traditions visible.

Thus, a priori, it is important to point out that one of the characteristic features of artisanal fishing in Brazil, especially the northeast region, which is visible through the novel in focus, is the territorial appropriation of the sea. The procedures for the appropriation of the marine space become the thematic that make up the central axis of the work under analysis. For the marine space, the plot, the links and the outcome of the novel converge, especially in the sections whose narrated facts surround the Baía de Todos os Santos. The space of the bay is also a space of movement of characters, triggering of plots and corroborates to house - representatively - a pleiad of actions that subverts the condition of subjection in infinites of freedom.

Throughout the history of mankind, the marine culture has been configured as an important element of human aggregation throughout the globe, being fundamental for the transit of populations between the continents. This is why they achieve diverse forms of representation, whether scientific in the disciplinary fields of History, Anthropology, Sociology, or in the arts, especially through verbal and visual languages. According to the historian Luiz Geraldo Silva, Brazilian maritime culture is unique because of the confluence of distinct cultural influxes, since colonial sea workers "carried profuse and inseparable European, African and indigenous influences" (SILVA, 2001, p. 11). In Brazil, one of the representative axes of maritime culture in Portuguese America can be considered artisanal fishing. Used by both primeval and indigenous inhabitants whose vast populations occupied the Atlantic coast, estuaries of

seas and rivers, as experienced by the European colonizer and by the African element, fishing has been an important element in the aggregation of maritime and riverine populations, whose practices, knowledge and actions, structure what - in the immense Brazilian coast - is denominated as fishing culture. In addition, at the same time, fishing is an inspiring *locus* for the construction of the national artistic heritage, that is, it serves as raw material for representations that configure national maritime poetry. In the Brazilian Literature scenario, it is possible to highlight the State of Bahia whose historiographic and literary production, since the colonial period, had marked the presence of the sea as a space of confluences, encounters and tensions. In this sense, the presence of the sea of Bahia in founding texts ends up forging the imaginary of Brazilian nationality in the eighteenth century, a period in which Bahia erupts as a space of struggle against the Portuguese colonizer.

This article, therefore, deals with representations of space at sea in the space constructions of the novel *Viva o povo brasileiro*, by the writer João Ubaldo Ribeiro. Thus, a priori, it is worth noting the characteristic features of fishing in Baía de Todos os Santos (BTS), a region of the State that concentrates the largest number of artisanal fishermen in northeastern Brazil. In order to do so, the work is again to understand how the representations of the fishing system in the BTS are organized, in the work in focus. The notion of a system of artisanal fishing in Baía de Todos os Santos extrapolates the use of the sea space insofar as it covers the stages of the fish production chain, namely, catching in the sea space, transportation, processing and marketing in terrestrial space, as well as all sorts of adjustments and aggregations promoting confluences among the agents of the system. Such explanations, in turn, forge the imaginary and the identities of the populations that live from the sea and serve as raw material for the molding of characters, the constitution of plots, the organization of narrative plans, the conformation of scenarios and intrigues, the structuring of a specific vocabulary and all sorts of linguistic resources that promote the most diverse effects of meaning in the literary text. In these terms, it is possible to point out a triple process: the conformation of the real world by the agents that make up the maritime populations, the institution of literary representations and the spreading of them among the readers, who, in turn,

form, from the reading of Literary work, a new imaginary about reality - in the first instance - represented.

Among the most characteristic fishing arts in the state of Bahia was the trevally fishing. Several writers in the field of Literature or Anthropology, painters and photographers recorded the activities of this fishing art as one of the great spectacles of Afro-Brazilian culture in Bahia. According to the anthropologist Julio Braga, until the first two decades of the twentieth century, the fishing of trevally was practiced in frames in the Baía de Todos os Santos. The descriptions of the trevally fishery highlighted by Braga in the present day both serve as historical representations of the activity as they depict the imaginary of a mythical (and mystical) Bahia, which reaches prominence among the national cultures, since it is massively composed of Afro-Brazilian populations and cultures. The representations of the fishing that permeate the regional imaginary are, therefore, trodden by elements of traditions that refer to the Diaspora influx of the enslaved Africans. Representation is, therefore, the production of meanings through language, which is understood, in its broad sense, as the set of signs that allows reference to the real or imaginary world. In these terms, the representation - today mythologized of the trevally fishery - recovers, outside a temporal context of meanings, the mythical of a Bahia that no longer exists: the representation of a place/space - sometimes affirmed as unique and singular - in that the tensions between colonizer/colonized, lord/slave were softened to give way to the myth of a racial pseudo democracy.

Unlike the fishing descriptions of trevally proposed by the writers transcribed in Julio Braga's article *Notes on the fishing of trevally* (1970), which describe those activities to emphasize folk aspects of the singular ethnic mixtures promoted by the Europeans in the tropics, in the novel *Viva o Povo Brasileiro*, published in 1984, when the fishing of trevally was no longer so abundant in Bahia, the narrator will refer to this art not as a representation of the confluences between whites (lords) and black (enslaved), but as a tense place of struggle and resistance. In these terms, the fishery of trevally appears, on pages 87 and 88, as a way of recording the path of one of the protagonists of the novel. The description of the event appears temporarily demarcated on February 26, 1809, on the occasion of the birth of Daê/Naê (white name

Venancia), who, born under the sign of the waters, will become fishing master and mother of the heroine of the novel, Maria da Fé.

The narrator's knowledge about the character who has just been born is due to the fact that the novel structure is anachronistic: that is, on page 72, June 9, 1827, when the character turns 19, the narrator reports the intention of Perilo Ambrosio to rape her. The mill lord consummates the act on page 117 and, as a consequence, he becomes "overwhelmed", extremely restless. In an attempt to accommodate himself, he ended up freeing her on June 12, 1827. The black Venancia, whom he had raped but not yet revealed by the narrator, is pregnant with Maria da Fé. Nevertheless, between the narrative of the intention of rape, pages 79 to 82, the report of the rape and the consequent manumission, pages 117 to 128, the narrator inserts the report of the birth of Daê/Venancia in pages 83 to 89. In these last, thus like the inflow of labor pains to which the mother Roxinha, 22, was submitted during the birth, there is a confluence of voices that will present the destiny of the character, marking its birth under the sign of predestination. This sign is also written out in the names - the African Naê/Daê, variants of Inaê, a term used to refer to Iemanjá, the protective orisha of the seas and the Christian, Venância, originating from Latin, means the hunter, the one who dominates the hunting arts - which reveal the character's relationship to the sea as she will become a master of fishing - a position normally not played by women in the structure of the BTS fishing system, precisely on the day a shark is hunted:

In the midst of the shouting of the crowd, Leléu ran to the dock, saw Vevé still with a stick in his hand, His flushed face, the bandaged hand of the scratch he had taken on the skin of the animal's back, the posture of the general who won the war. Yes, sir, he had killed an animal, thought Leléu (RIBEIRO, 1984: 231)

Thus, the trevally fishing appears in the plot of *Viva o povo brasileiro* with the aim of tracing the fate of the character Daê/Venância - the hunter of the seas - the daughter of Turíbio Cafubá, granddaughter of Dadinha, great-granddaughter, on the part of the father, of a Whale fisherman, great-

granddaughter of Caboca Vu, who has for his fifth grandfather the caboclo Capiroba, who is great-great-grandfather of his father, the fisherman Turíbio Cafubá. In the case of Daê / Venância - 6th generation of Capiroba - the sign of the resistance is represented in the body by means of a sign on the forehead, interpreted and revealed by the grandmother Dadinha who, besides the matriarch of the family, was the representative of the knowledge of Afro-Brazilian religions:

[...] The spot on the forehead, a little lighter than the skin, could already be seen well in the child, thus, more or less on top of the right eye, almost like the father. This signal, said Dadinha once more, that came from the cabocla Vu and that was a sign that often lit up when she fought. (RIBEIRO, 1984, p.84)

After caring for the remains of childbirth, "tying the umbilicus and burying the secondary ones according to all the precepts" (RIBEIRO, 1984, p. 84), accommodating mother and newborn, the paternal grandmother, Dadinha, guesses the name and part of the destiny: "Well, I do not know her white name, the one I know is the one from here. I'll say: it's Daê. Daê. It can also be Naê. And he will be raised, if he sees, it can be seen, it can be seen". (RIBEIRO, 1984, p.84) In the work, the character Dadinha is characterized as priestess of Afro-Brazilian religions and her explanation on the origin and future of the granddaughter is based on ancestral knowledge that was transmitted orally through the generations of slaves who arrived in Brazil. In the same way that the name is revealed by forces/voices that do not belong to the human plane - perhaps the same ones responsible for helping the mother Roxinha when the child comes to the world - also the certainty that Daê/Venancia will resist is foreshadowed by the voice of the character Dadinha who, for exercising boundary activities between the sacred and the human, accumulates knowledge of both planes and has legitimacy before the others to prophesy. These same superhuman forces - referred to as "the spirit that came from the land of Daomé" - incarnate in the father Turíbio Cafubá who learns of the birth of the daughter as soon as he returns from fishing and when he still occupies the space of the sea:

The same thing was told to Turíbio Cafubá, who began to dance as soon as he heard the news, before even jumping out of the canoe where he carried a basket of snappers, pompanos, fangtooth, and small fish, hooked and drilled since three o'clock in the morning. - Daê-ê! She shouted, saluting her daughter as if she were the clouds passing over the beach. "And you have the mark on your forehead, then?" He landed with the hamper balancing on the head, made a few steps in the water that reached his knees. It was born in the wind, was it? That's very true. (RIBEIRO, 1984, p.85)

Thus, after reaffirming the birth of the daughter to the whole slave quarters and giving - without the consent of the masters - the results of the fishing to the other slaves, the father enters jumping and kneels before the newborn, greeting her: " - Naê-ê! - shouted. Queen of Aiocá!" (RIBEIRO, 1984, p.86)

The prominent term, Aiocá, is a toponym that refers to the realm of the mysterious lands of happiness and freedom, the image of Africa's homelands and, sometimes, the yearning for free days in the African savannahs. Queen of Aiocá is synonymous used to refer to Iemanjá, as it is known, the orisha that, according to Afro-Brazilian mythology, governs the sea. The term foreshadows a sequence of dances and juggling performed by Turíbio Cafubá, who are inspired by the spirit of the dances of Daomé/Momé. In the same way that he acted as aid to protection in childbirth, he breathed the name and guarantees of survival for the grandmother, this ancestral force materialized through the body of Turíbio Cafubá, inspiring him to articulate the sacred dances of devotion before a being unusual that comes to the world bearing the sign of a dynasty of struggle and resistance. Through a process of omniscience, the narrator describes the contagious rhythmic movements of Cafubá, who, seized by an unusual magic, sings and dances in ways never seen before he finishes shouting the greeting "Ará umbó", Ioruba expression used by the Ketu dynasty, which means to be welcome. In order to close the dances ritual, Cafubá raises his right arm "extended by the stick" (RIBEIRO, 1984, p.87), as to bless the small one with the truncheon used to kill fish during the fishing. And ignoring the

other presents, he asks his daughter: "So, my fishing girl, when are you going to fish with your father?" (RIBEIRO, 1984, p.86)

However, in keeping with this gaze on the present, the narrator, through a polyphonic game, duplicates the character's voice in HIM, expressed by the person's marking of the verb he said (hence he, Turíbio Cafubá, said), which differentiates himself of a ME who narrates his own story as if he were another: "Once upon a time there was a black captive, full of lime ...". So, then, Turíbio Cafubá presents a story, his own, within the story of the novel. Between the contemporaneousness of the voice of the present and reason (Dadinha) and those of the future and consequent uncertainty (Turíbio Cafubá bifurcated in ME-HE), the narrator, as opening the possibility of retelling the history of Afro-Brazilians, privileges to mark the voice of the ancestry that preaches the future, and then the father of a child, ignoring the warnings of Dadinha and still taken by the spirit of Daomé/Momé, "as if it were night and time did not exist," begins to tell his story that will lead to the story of Venancia/Daê's birth:

Once upon a time, he said, a black captive full of lime did to more than twenty children, but knowing none, which all carried away early. One fine Sunday, this black captive full of lime is rolling his cast net, gathering his fishing tackle, when they arrive at the beach and say that this daughter of star on the forehead was born, with a name that Dadinha grandma-gangana soon discovered to be Daê, also being Naê. (RIBEIRO, 1984, p.87)

The credibility of Turíbio's discourse is based on the prior knowledge of the reader about the facts narrated again: the strategy of the narrative is to massify the history reinforced through orality that, in polyphony, merges into the materiality of a single voice, that of the spirit that governs the destinations and "grab this black hazy and between one dancing and another, whispers the following other story: ah, don't you know, old black man full of lime and fisherman, this girl, you pay attention, don't you?" (RIBEIRO, 1984, p.87) The pejorative value expressed in the adjectives that refer to Turíbio - black, old, dirty, captive - is diminished by the expression fisherman, as to signal to the reader the idea that, even though it has no economic, moral or social value, the



father of Daê/Venância is a predestined one in the fishing arts. By means of this value he will compensate the situation of slavery to which the daughter is submitted; the newborn under the aegis of the 6th generation brings with her the symbolism of the seven, considered the number of perfection, from the passage of time to the reestablishment of a chaotic order in force. The destiny of Daê/Venância will be to prepare the coming of the eighth generation of the caboclo Capiroba dynasty, the generation of order and justice, staged a year later by the birth of Maria da Fé, symbolic of Brazilian ethnic hybridism, but which, distanced from the myth of socioracial cordiality, will embody the characteristic strains of the formation of the Brazilian people, protagonist of the novel in focus.

It is precisely this point of the narrative, at which point "the spirit of Daomé/Maomé" is present in the scene of birth, the one chosen to introduce elements of the fishing tradition of the Baía de Todos os Santos, presenting, in brief, the structure of the trevally fishery. In a succinct way - reducing the time of the discourse to the detriment of the time of the story - the narrator uses the fish of trevally to anticipate to the reader facts to be presented later: the rise of Daê/Venancia to embarked master on the sloop of the Black Leléu, after killing a blue shark who disrupted the fishery and caused the owner some loss making and the defense of the daughter Maria da Fé from the harassment of two white men that culminated in the mother's death. In both scenes, the object that makes it possible for her to win is exactly the stick with which it was consecrated by the ancestral spirit, incorporated into the father, on the day of her birth. Such facts are anticipated to the reader by means of a narrative advance introduced by the voice of the tradition that reveals the destiny of the daughter to Turíbio:

Very well, the girl is born, she learns to walk, and every day she goes to work with her father and learns all the work of the lime kiln. And because you are very good, your father is going to fish too, and the father, with a lot of patience as a father, teaches her the patience of the fisherman in all his secrets, which are many and one opens to the other, which opens up to another, which opens to another, so that the fisherman never stops learning, but learns more than the one who does not fish. Those who fish know many things, things that cannot be told, just fishing. Very well, this soiled black father gives his hand to his

daughter and talks long prose, in which the father is wiser and better than the others, this being necessary for all fathers and much more for the father who is a slave and therefore needs every bit of pride he can grasp. What to expect from life, this father does not teach, because he does not know, but teaches all the vines to weave nets and baskets, all the special bites of the many fish of the sea, all the markings of the water and the qualities of the winds, all things that he learned alone by lecturing with the tide. (RIBEIRO, 1984, pp. 87-8)

In the excerpt, the narrative voice, which represents the ancestral force, puts in suspension the chronology of the facts that will mark the destiny of Daê/Venância to scrutinize elements characteristic of the fishing tradition. They explain, through reflections on the universe of artisanal fishing, the ways in which the knowledge that sustains that tradition is acquired through experiential knowledge. The narrator recovers the idea of secrecy and the notion of the fisherman as a demiurge, supra human entity that approaches the elements of nature and, precisely because of its proximity to it, is closer to the sacred than to the human. It clarifies to the reader the abilities to be developed by the newborn and how the father, whose only possible inheritance is the knowledge acquired in the conversations with the tide, will serve as a mentor that allows him to survive, thus guaranteeing the continuity of the dynasty of warriors started by caboclo Capiroba. Following this, the narrator presents the art of trevally fishing - considered, up to the beginning of the 20th century, as the largest fishing in South America - as a subsidy to mark the progressive course of Daê/Venância towards the condition of fishing master. The rise of the character - advocated by the narrative voice - in this art of fishing is a way of predicting the reader who is prepared to assume the position of master on board, which enables him to exercise the creativity necessary for fishing activities. The narrator uses the referential description of the trevally fishery - certainly anchored in historical documentation that represents the event - recovering, in the romanesc plot, elements related to the social configuration of the activity. It begins by referring to St. Francis Xavier, whose mythology refers to the control of the seas and oceans. The commemorative day of the saint is precisely in December, when they were fished large schools of trevally. In the same way, it retrieves terms and expressions - *horsefly of net, arriving,*

*binder, land master, boarded lady* - used in the composition of the event, presenting to the reader real elements that make up the categories of actions, knowledge and their respective operators that structure the fishing system of the BTS. In this sense, the narrator intercalates to the mythical element, personified by means of the ancestral voice, an element of reality that formed the social life of enslaved blacks, inhabitants of the island of Itaparica, in Brazil colony of century XIX. With this procedure, as explained in the last sentence of the passage, the narrator reveals - as a characteristic element of the very fabric of literature - a possibility, through art, to establish another reality, beyond the representation of the historical reality staged in the grand narrative of Brazilian nationality.

On St. Francis Xavier's day, this dirty old black father will ask permission to go fishing for the trevally. The master of the sea answers him: then yes, then let him and his daughter stay together with the nettles, which are the black ones that help when the hammock gets up to the beach with its jumping fish, horseflies, because from afar they appear flies on the fish. But the girl does not care, nor does the old father, of being horsefly of the net, but she learns this fishing so much that she's going to be a binder, and from a binder to a master of land, or a young boarded lady. And then this father plus this daughter, because there is always another time in time, will live happily ever after, is what I'm telling you. [...] (RIBEIRO, 1984, pp. 87-8)

The voice of the narrator recovers compositional elements of trevally fishing. It brings - to the contemporary scene through the literary text - elements of reality that guided the social life of those enslaved in Brazil colony: to the blacks, like Tiríbio Cafubá, was not given the right to fish or to do other activity outside the scope of the designated practices for the progress of the mill. Just as, anticipated to the reader by the prediction of Dadinha, it was not possible to exercise paternity ties, transmitting to descendants the traditional knowledge that guaranteed material and symbolic survival. Turíbio - although through sacrifices - manages to transmit to Daê/Venância the knowledge and practices of artisanal fishing:

- Who are you, what's your name?
- Venância.
- Ah, I know, I've seen you here for a long time, fishing with that black silly, what was his name?
- Turíbio, Turíbio Cafubá, my father.
- Your dad? What happened to him?
- He died years ago (RIBEIRO, 1984, p.95)

[...]

[...] So they said they had the guidance and command of Vevé, who boasted about being knowledgeable about the sea, about fishing and fighting wild fish?

He [black Leléu] had heard this conversation, he knew of Turíbio Cafubá, who, by the way, had been a good beast according to the general knowledge, and he knew of these gloating that she was a fisherwoman ... (RIBEIRO, 1984: 229).

The previous quotations, as well as the consequentiality expressed in “learns so much about fishing that goes from horsefly to binder, from binder to master of land. Lead to a logic when the reader finds, between pages 227 and 231, with the enigma of the “blue shark”. In these terms, the use of the trevally fishery, in the excerpt, proposes the dual function: while it presents, in a reduced way, elements preponderant to the constituent sequence of the profile of the character, also proposes to retake the historical mark of the maritime traditions, emphasizing, emphatically, the participation of the Afro-Brazilian in the fishing culture of Bahia. The representational structures involving historical, sociocultural and literary elements form an amalgam that makes the novel transcend the highest construct of art.

Thus, returning to the representation of the trevally fishing in *Viva o povo brasileiro*, as in practice, does the author operate such a political elaboration? Politics yes, because, through literature, the author makes an effort to create relationships of sympathy between the characters that make up the fishing system and the reader. See, then, the psychological configuration of Turíbio Cafubá: the narrator, in several excerpts, presents the character as “silly”; this

characteristic assumes an oxymoron character insofar as, by contrast, it contains the idea of cunning. In presenting him as "silly", a priori, he presents it as not smart; however, checking the difference between the terms smart and intelligent, the narrator has elements that fecundate the reader's sympathy with the character, because it shows Cafubá with enough intelligence to reverse the unfavorable situation in which he lives, as it appears in the following section:

[...] Turíbio only moaned, at the time the cod was lowered, to prevent them from flogging any more, he was a little tired. He wanted to sleep soon, he already knew what to do so he would not tire too much, his wrists fastened over his head and unable to soften his legs during sleep so he would not wake up almost with his hands torn out. Light punishment, they did not take the privilege of fishing, they are good Christians, good people [...] (RIBEIRO, 1984, p.88)

Through this procedure, it makes possible the transmission of the fishing knowledge of Turíbio Cafubá to his daughter Daê/Venância. It is worth pointing out that one of the narrator's discursive procedures is to interrupt the narrative flow to present reflections on the universe of fishing:

And because you are very good, your father is going to fish too, and the father, with a lot of patience as a father, teaches her the patience of the fisherman in all his secrets, which are many and one opens to the other, which opens up to another, which opens to another, so that the fisherman never stops learning, but learns more than the one who does not fish. Those who fish know many things, things that cannot be told, just fishing. (RIBEIRO, 1984, p.87)

In this excerpt, the narrator's concern to institute the complexity of fishing knowledge is highlighted, highlighting the notion of secrecy that refers the fisherman to the threshold between the earth and the sacred world. At the same time, points out that fishing for many communities in the BTS, heiresses, greatly, of the fishing traditions of African slaves, is a pedagogical practice, an initiation ritual through which the subject is established as belonging to a group. The transmission of knowledge by oral means - throughout generations - perpetuates the *modus operandi* of the fishing system constituting, in this

aspect and at the same time, in inheritance and patrimony that such communities possess. Turíbio's condition of transmitting such an inheritance/patrimony to the daughter is only achieved by the mistaken notion that he was a "human beast" because he did not constitute a threat to the institutionalized slave power - from the overseers to the lords - allowing Cafubá to be invisible and liberated to convey the teachings to Daê/Venância.

In describing the process of catching the trevally fishery, indicating the categories of workers that operate the productive chain of the work of the sea, the narrator - operating in indirect free speech - reveals the deep knowledge of Turíbio Cafubá on the largest fishing in the Americas to the time. In order to emphasize the complexity of the process, the narrator interpolates the description with metalinguistic passages: "the horseflies, which are the black ones that help when the net goes up to the beach with its jumping fish, horseflies because they appear to be flies from the distance" (RIBEIRO, 1984, p.87). In this way, elements of the lexicon that verbally represent the referred fishing practice are assigned to the reader. Through this procedure, the narrator draws the attention of the reader to the fact that he [reader] does not carry the meanings of the fishing universe, since he does not know the instituting terms of that cultural system.

Thus, the representation of maritime culture, with emphasis on the artisanal fishing practiced in the BTS, in the Romanesque structure of *Viva o povo brasileiro*, permeates the breakdown of expectation both within the framework of the narrative structure - time/space/voice - and in the language plane; it is with the same ease that the narrator transits between different levels of language, from the colloquial and oralized, used to fictionalize speeches of fishermen, boatmen and other workers of the fishing system to the formal, picturesque in the dialogues between characters representative of the hegemonic classes that appear caricatured in such works.

João Ubaldo Ribeiro writes based on factual experience and, with the sensitivity of great geniuses, he is able to extract from seemingly dichotomous sources a potentiality that impresses an extremely universalizing character on his work. However, the meaning of universal here does not require for the work

a position in the canon, instead, it is relegated to the considerations of the theorist Hermenegildo Bastos in which tends to consider that "to be universal is not to be part of the canon of the greatest works, but to question the canon itself. Not to propose another canon to replace the present one, but to question the very idea of canon." (BASTOS, 2011, p. 6) It is, therefore, in these terms that the reflections raised regarding the representation of maritime culture in the Ubaldian work are guided: to perceive how the uses of such representations institutionalize a certain sociocultural category - in this case, the agents of the artisanal fishing production chain in the BTS - against the social, historical and consequently economic demands of the country. It should be pointed out - in a redundant way - that artisanal fishing in the BTS is practiced by individuals deprived of economic power. The characteristic fluidity of the activity itself makes it practiced by people on the margins of the empires of capital, sometimes socially and institutionally invisible. However, it is in the literary work that they achieve relevance and significance. Now, "if having meaning is a form of power" (BASTOS, 2011, p.6), representing is a way of empowering. And, it seems, this is precisely the strategy adopted by the author João Ubaldo, who, together with social representations of marginalized individuals - and apprehending them the *modus vivendi* - forge literary representations that instrumentalize the narrator in the constitution of the works.

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